

THE  
BULLETIN  
OF THE  
BEAUX-ARTS  
INSTITUTE  
OF  
DESIGN  
SEPTEMBER  
1929



# BEAUX-ARTS INSTITUTE OF DESIGN

*Incorporated 1916, under the Regents of the University of the State of New York*

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# The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN

## Volume Five

## September, 1929

## Number Eleven

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### AN UNOFFICIAL REVIEW OF THE JUDGMENT FOR THE 22nd PARIS PRIZE

Last year in the BULLETIN Philip Cusachs, who for several years has been in charge of the Paris Prize Competitions, gave you a description of how the Jury works in judging the most important competition of the year. This year our problem was somewhat simplified by the fact that Murphy's solution was so far superior, in our judgment, to all the others, both in "parti" and in execution, that the Jury was almost unanimous from the start. His drawings were rendered with such exquisite restraint and delicate feeling that they may lose much in greatly reduced reproduction; but we hope most of you will make a point to see the originals when they are sent on tour near your home city. The three principal requirements, viz.: monument, courts of honor and amphitheatre, were well placed, well tied together; and the fourth requirement (seldom mentioned in programs), the circulation, was very well handled. Murphy felt the exposition behind his monument, and the boulevard along the lake, ending in the monument, as well as the water circulation between the lagoon and the lake.

His monument was simple, perhaps rather too tall, but it had an American or Western hemisphere feeling. The huge pylons forming his courts of honor were important in giving direction and strength to his monument. We hope Murphy in Paris will continue his pale, well-drawn renderings rather than forcing his values as is so often done by Prix de Rome logeists of the Beaux-Arts. Nicod's pale, sensitive "Observatoire" with which he won the Prix de Rome in 1907, came to my mind when I first saw Murphy's lovely creation.

Silverman's solution was, in our judgment, inferior in parti, because he had tried in his esquisse to sidetrack his amphitheatre, probably on the ground that it was just "steps" and would not count in silhouette. He nearly failed of being chosen as a logeist on account of this defect, and he greatly improved on his sketch, in every particular, as did Murphy; but the old "chameau" was there to hurt his plan. His elevation was very fine and had a splendid silhouette, some of us thought superior to Murphy's mass; but there again was the black and gold vertical line in his monument which was distracting to the eye. He changed his parti from his sketch far too much, and at one time was fairly close to an H.C. On the whole his rendering was fine and dignified and worthy to be a Paris Prize winner, were it not for the subtle charm of Murphy's unusually good presentation and simple plan. We were all pleased to vote Silverman the right to enter the first class of the Ecole des Beaux-Arts, as a guest of the French Government, provided he can finance his trip, as the present Paris Prize Fund is sufficient to pay for only one recipient at a time. From now on, through the efforts of Whitney Warren and the courtesy of the French Ministre des Beaux-Arts, we may designate men from time to time in addition to the one regular annual winner of the Paris Prize.

Ahlon's solution, placed third, had an interesting idea, well expounded in his beautiful esquisse, but was too difficult to express. He could only show his fountain once, although he explained clearly that it was designed to take on all shapes and colors. His pylons were uninteresting.

The next two solutions were not improved in developing their esquisses, but rather the reverse. Petersen had an ugly tower, and Braun's plan was very "sec."

This is the first year that we have put in practice the new system of having the final esquisses carefully studied and presented as part of the final preliminary exercise, and not just barely indicated to serve as a very faint record of the student's "parti." It has the great advantage of giving the four successful students confidence that they have a good parti; and also the even greater advantage of lessening the chances of having some able patron do too much of the thinking for the student in the early stages. Each man's scheme is his own, clearly indicated and inevitably he stands or falls by his parti. In former days Silverman's amphitheatre might have been his water gate or vice versa, and he could have been saved by his patron.

In fact, we hope the day will soon come when the Paris Prize logeists will do all their thinking for themselves; for if that happens, the competition will be an even fairer test of the winner's ability.

In closing, we wish to express our regret at the error in notifying the second alternate to render the final Competition instead of G. E. Brennan, who was one of the four chosen. This mistake occurred because the members of the Jury were so anxious to keep the names of the four logeists unknown to themselves that no one was allowed to check the letters of notification sent out, and the mistake was only discovered after the Jury had convened from various cities to pick the winner. We decided then and there that, the fairest solution of our difficult problem was to give Brennan the choice of rendering in the next ten weeks, or of becoming one of the final logeists for next year. He decided to render next year. Then the first alternate had to be asked to render, as the second alternate had rendered through our mistake. This he did, and that delayed the judgment from June to September.

ARCHIBALD M. BROWN

Treasurer, Society of Beaux-Arts Architects

Member of Committee on Education, Beaux-Arts Institute of Design



## OFFICIAL NOTIFICATION OF AWARDS

FINAL COMPETITION FOR THE 22ND PARIS PRIZE

of the

SOCIETY OF BEAUX-ARTS ARCHITECTS

ANNUAL PARIS PRIZE COMMITTEE

Arthur Ware

Wm. Adams Delano

Julian L. Peabody

Edward S. Hewitt

Philip Allain Cusachs, Chairman

*Judgment of September 5, 1929*

## PROGRAM

Beyond the seaboard strip of Colonial America, a vast wilderness lay unexplored one hundred years ago. Heroic men and women gradually pierced this darkness and there began an epic race of civilization across a continent. On the trail of the early trapper and miner, followed the agriculture, commerce, industry and culture of today. A new people have been wrought in this new country from the stock of the old world, with a new spirit and a new civilization of their own.

In righteous pride of their achievement, a mid-western metropolis will shortly present a commemorative exposition and proposes at the same time to unveil in solemn acknowledgment a permanent

## "MEMORIAL TO THE SPIRIT OF THE WEST"

It is the spirit of the frontiersman—restless, roving through an uncharted country, preparing the way for the covered wagon.

It is the spirit of the men and women who followed the covered wagon, who withstood the hardships of the winters and the droughts of the summers, while preparing the land for the advance of civilization.

It is the spirit of a great group of toilers and thinkers passing their lives, unsung, in the laboratory, absorbed with forcing the earth to produce sustenance for its increasing peoples; developing the plant life; caring for the beast, and moulding the bodies of men.

*Site:*—The site provided for the Exposition Park borders the metropolis and spreads itself along the edge of a large commercially navigable lake. The background to the metropolis is rolling, with residence districts among the outlying hills and valleys.

The ground for this program is within the Exposition Park and from the site will start a great mall or parkway, passing through the business district and leading eventually to the outlying residential districts. This site thus provides a point of interest as a terminal to the mall, and the Memorial will stand forth prominently from the approaches, both by water and by land.

Water, impounded among the hills, can readily be brought to the ground in considerable quantities. The available ground for the Memorial, excluding steps, ramps, drives, parking space, etc., is 350 feet by 700 feet.

*Requirements:*

The Memorial will be divided into three parts:—

a) The Monument.

b) The Court, or Courts of Fame.

c) The Open Air Theatre.

a) *Monument*—The monument is primarily inspirational in value and through its beauty of form and charm of detail will memorialize the sacrifices of the past, and become an inspiration for the future. Three departments in Research Work will be recalled with bas-reliefs and sculptural composition:—Research in Medicine; Research in Plant Life; Research in Animal Life.

The broad and charming vistas of town and bay from the monument platform will make a gathering point for populace and visitors.

b) *Court of Fame*—The Court or Courts of Fame, with their paved spaces or pools open to the sky and surrounded by colonnades, peristyles or covered walks and passages, will form an Open Air Museum to receive bronzes, marbles and tablets recording the lives and deeds of those proclaimed worthy.

c) *Open Air Theatre*—The theatre will include a stage, dressing-rooms, storage rooms and will seat approximately 3,000. It is to be used on the occasions of awards for meritorious achievements, for pageants recording the anniversaries of great moments in history, and for the accommodation of a music-loving community.

At times, many more than can be seated in the theatre will congregate. Sloping open spaces about the theatre should be provided, with ample approaches for automobiles and their parking spaces.

Upon the termination of the exposition, the entire Memorial will be preserved in a transformed setting of a beautiful public park, as an inspiration for future accomplishments, as also of a city's appreciation for the efforts in the interest of mankind.

## AWARDS

**JURY OF AWARDS:** Whitney Warren, Wm. Adams Delano, Archibald M. Brown, Arthur Ware, Edward S. Hewitt, Clinton Mackenzie, Arthur Loomis Harmon, H. Oothout Milliken, Henry Richardson Shepley of Boston; Philip A. Cusachs, Chairman.

## 22ND PARIS PRIZE AND FIRST MEDAL

J. D. Murphy, Massachusetts Institute of Technology

## FIRST MEDAL, PLACED SECOND

I. W. Silverman, J. J. Haffner, Patron

## SECOND MEDAL

F. T. Ahlson, Yale University



## FINAL COMPETITION FOR THE SIXTH PARIS PRIZE IN SCULPTURE

*Judgment of June 10, 1929*

## DEPARTMENT OF SCULPTURE

## "A METOPE"

Metopes are square compartments which occur in the frieze of the Doric order between the triglyphs, as is shown on the accompanying blue-print, and from the earliest times they have received the most studied decoration of figure subjects as may be seen in the metopes of the Parthenon.

Owing to the height at which they were placed, the relief used was very high, the heads and some of the limbs of the figures very often standing free of the background.

The problem, therefore, is to design a metope which is to be four feet square, the composition to be made up of three figures and accessories and the subject of the composition to be "Perseus Slaying Medusa."

The three figures of the composition are to represent Perseus, Medusa and Athena and the treatment of the subject should be classical in feeling.

JURY OF AWARDS: Gleb Derujinsky, Robert G. Eberhard, Ulric H. Ellerhusen, John Flanagan, James E. Fraser, Joseph H. Freedlander, Edward S. Hewitt, J. Monroe Hewlett, Ernest W. Keyser, Edward McCartan, Raffaello E. Menconi, Ronald H. Pearce, Charles G. Peters, Adolph A. Weinman, Wheeler Williams.

NUMBER OF SKETCHES SUBMITTED: 18.

## AWARDS

## SIXTH PARIS PRIZE IN SCULPTURE

D. De Curtis, Beaux-Arts Institute of Design.

## SILVER MEDAL AND \$100.00

A. Dal Pino, Beaux-Arts Institute of Design, Placed Second.

## BRONZE MEDAL AND \$50.00

A. Cavallito, Beaux-Arts Institute of Design, Placed Third.

## FIRST MENTION PLACED AND \$25.00

H. F. Silvers, Beaux-Arts Institute of Design, Placed Fourth.

## FIRST MENTION AND \$10.00

M. Lantz, Beaux-Arts Institute of Design, Placed Fifth.

W. Straton, Beaux-Arts Institute of Design, Placed Sixth.

## ARCHITECTURAL ORNAMENT COMPETITION

## "A CIRCULAR WINDOW GRILLE FOR A MAUSOLEUM" (GREEK STYLE)

A circular opening four feet in diameter, in the wall of a mausoleum, for ventilating purposes, is protected by a bronze grille.

It is the design of this grille which forms the subject of the competition; the style is to be Greek, in keeping with the architecture of the mausoleum.

The dominant note of this composition should be ornamental, though it need not be exclusively so. At least 40% of the design should be voids, against 60% solids, for practical purposes.

Competitors are advised to visit the Metropolitan Museum of Art to study the Greek character of ornament, and they are referred to the many books in the Public Library which are available.

This composition should be original, executed in the classroom, and may be done as a part of, or in addition to, the regular study of the Greek Style.

NUMBER OF SKETCHES SUBMITTED: 15

## AWARDS

## SILVER MEDAL AND \$100.00

J. Bubenheimer, Beaux-Arts Institute of Design.

## BRONZE MEDAL AND \$50.00

W. Baetz, Beaux-Arts Institute of Design.

## MENTION

BEAUX-ARTS INSTITUTE OF DESIGN: A Santore, Third Place; M. Monteleone, Fourth Place; J. Nowitz, D. Ciuffreda, B. Mankowski.

## ANNUAL PRIZES

For Best Ornament During the Year

## TRUSTEES' PRIZE OF \$50.00

D. Ciuffreda, Beaux-Arts Institute of Design.

For Best Composition During the Year (exclusive of Paris Prize)

## SILVER MEDAL AND \$50.00

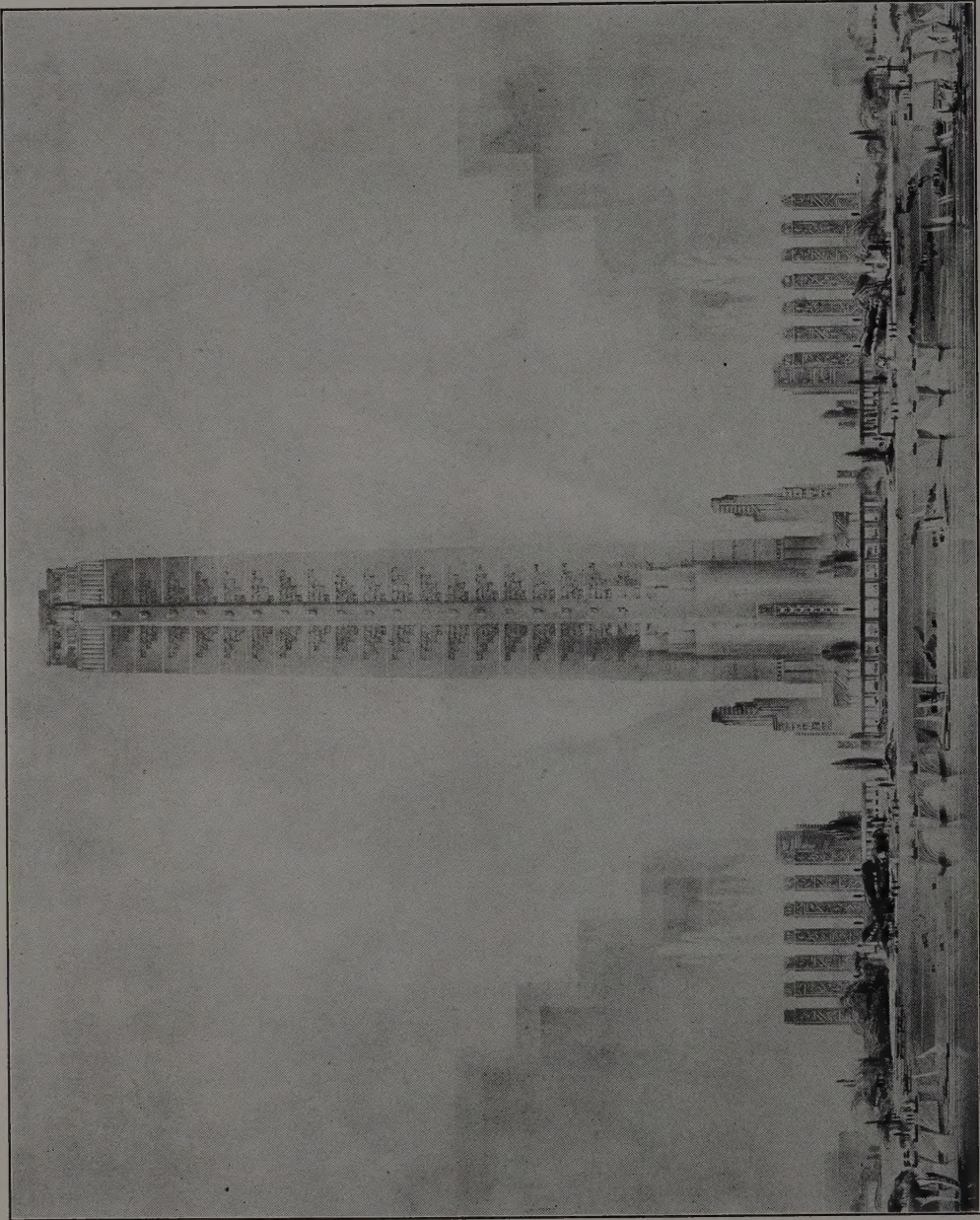
S. Milici, Yale University.

## BRONZE MEDAL AND \$25.00

A. Cavallito, Beaux-Arts Institute of Design.

The design awarded the Trustees' Prize is illustrated on page twenty-eight in the May, 1929, issue of the BULLETIN; and the Second Best Composition of the year is illustrated on page twenty-six of the same number.





TWENTY-SECOND PARIS PRIZE IN ARCHITECTURE, 1929

First Medal—J. D. Murphy, Massachusetts Institute of Technology

22ND PARIS PRIZE COMPETITION—"MEMORIAL TO THE SPIRIT OF THE WEST"



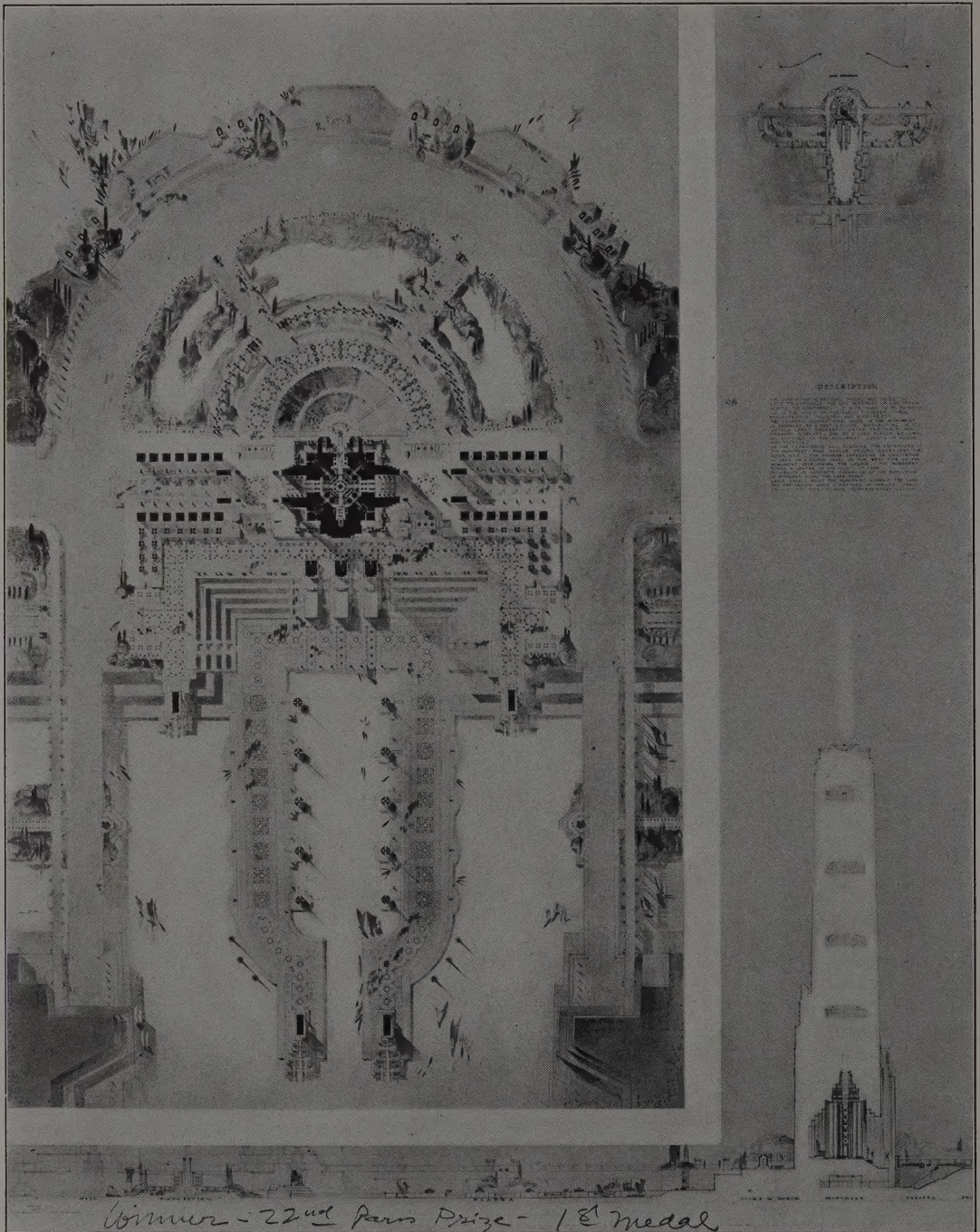


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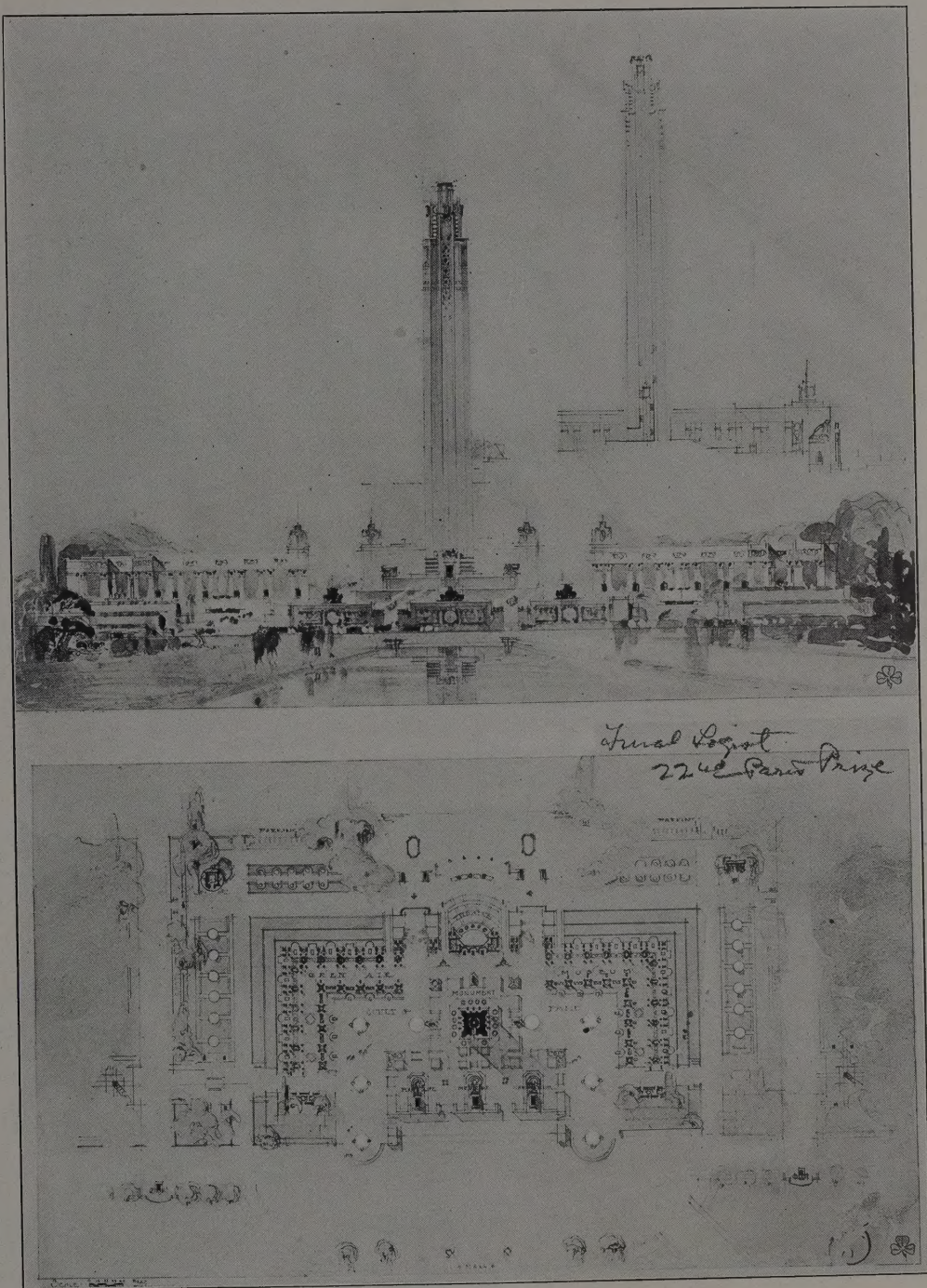


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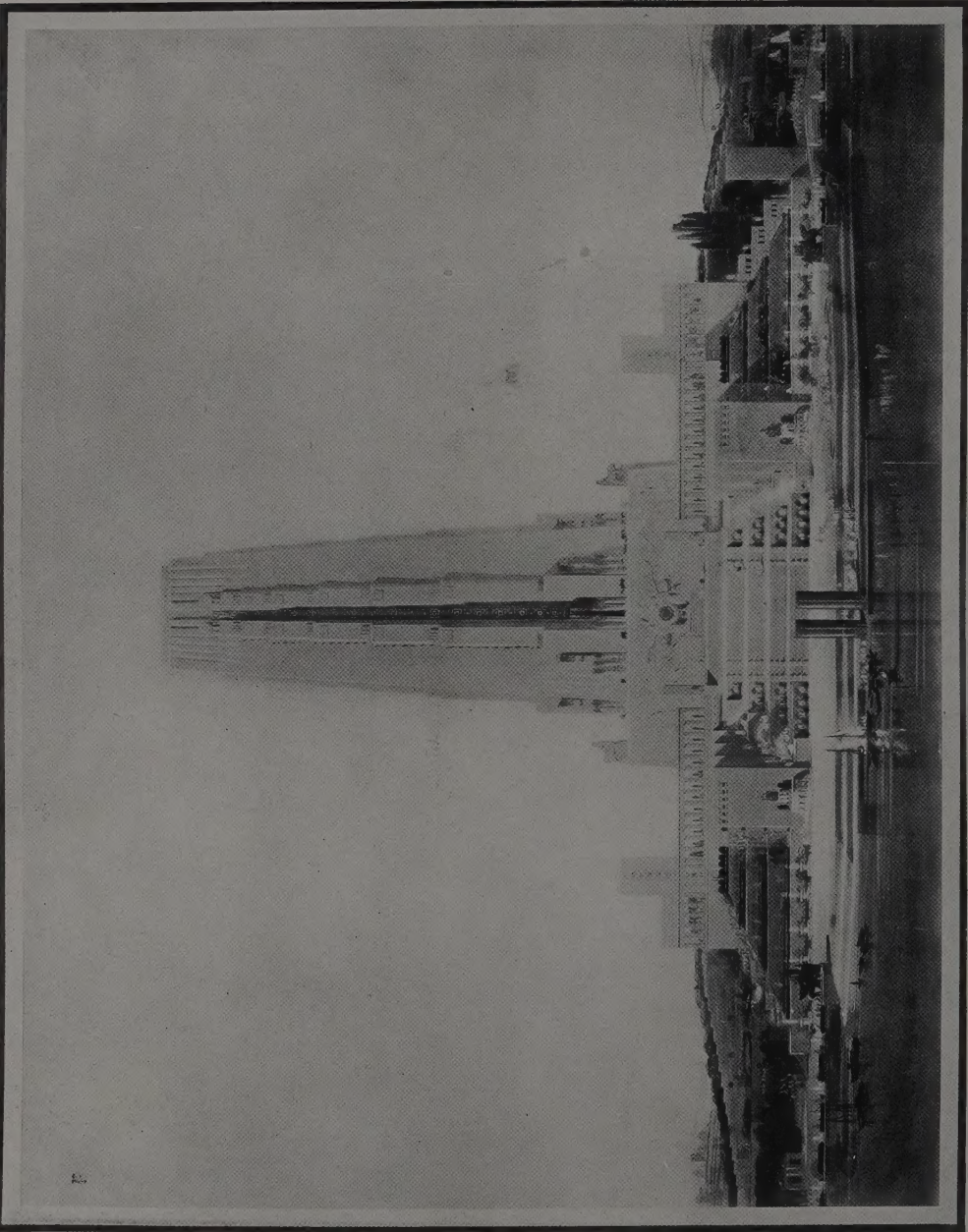
22ND PARIS PRIZE COMPETITION—"MEMORIAL TO THE SPIRIT OF THE WEST"





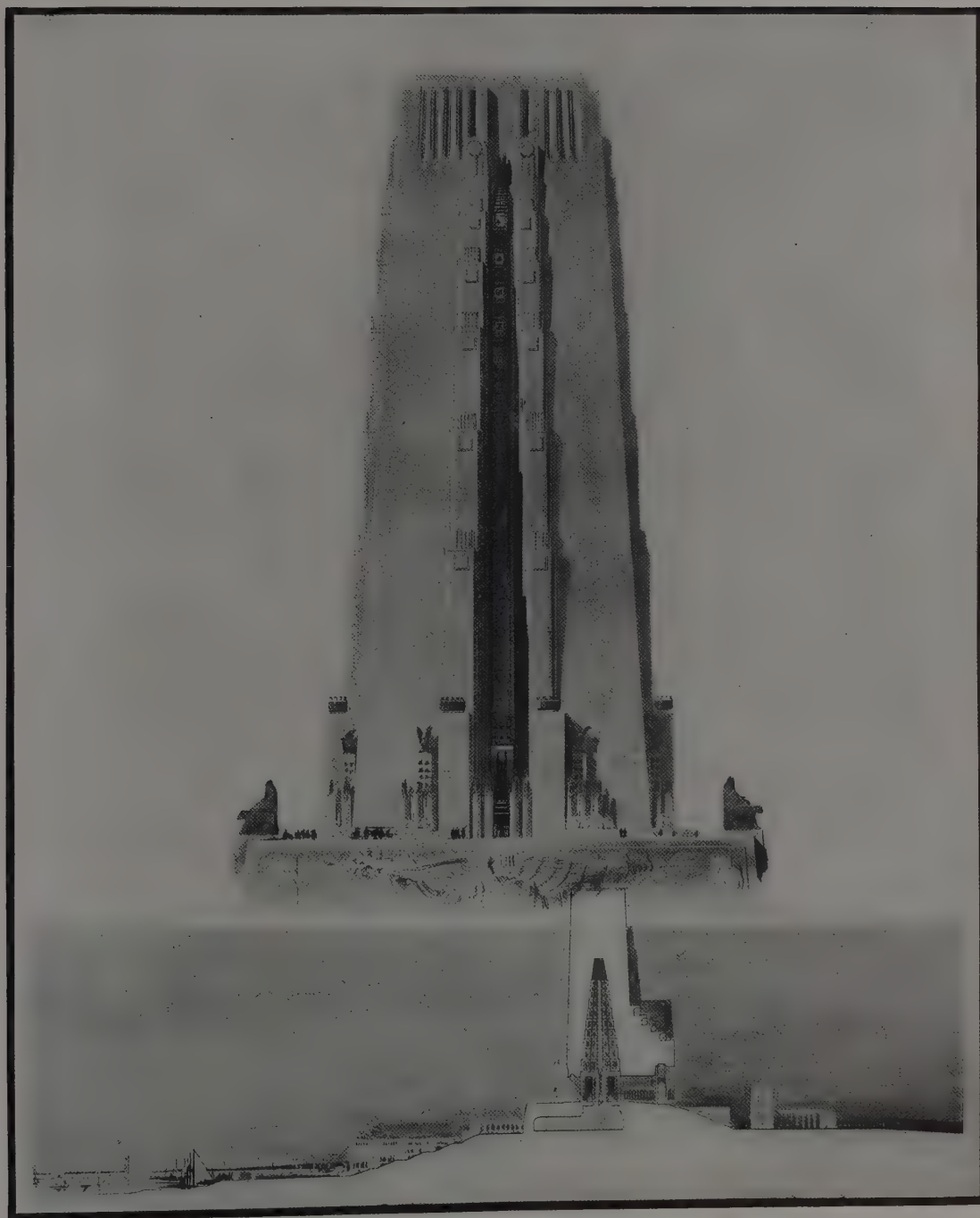
Logeist—J. D. Murphy, Massachusetts Institute of Technology  
 FINAL PRELIMINARY SKETCH FOR THE 22ND PARIS PRIZE COMPETITION  
 "MEMORIAL TO THE SPIRIT OF THE WEST"





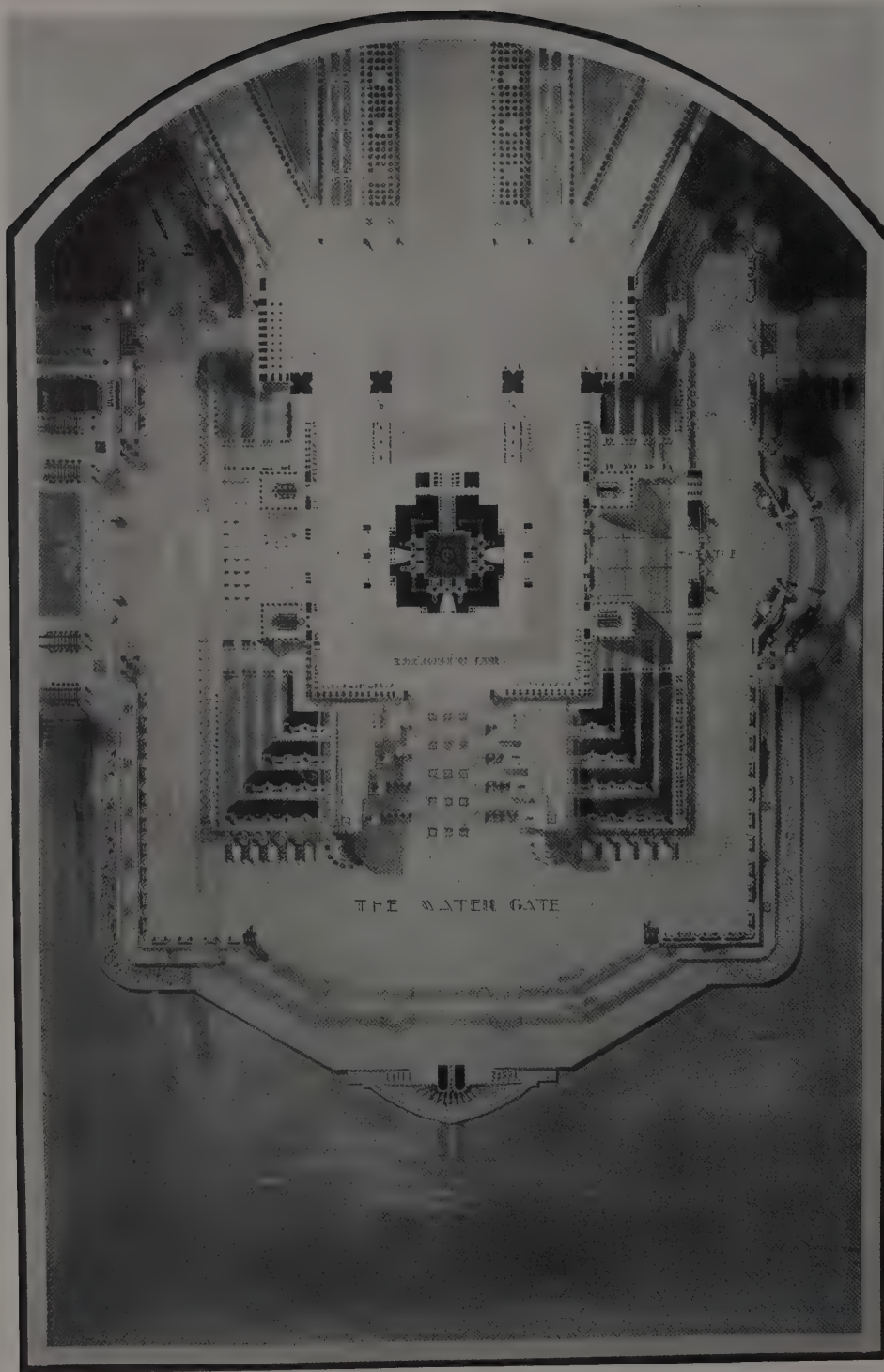
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22ND PARIS PRIZE COMPETITION—"MEMORIAL TO THE SPIRIT OF THE WEST"





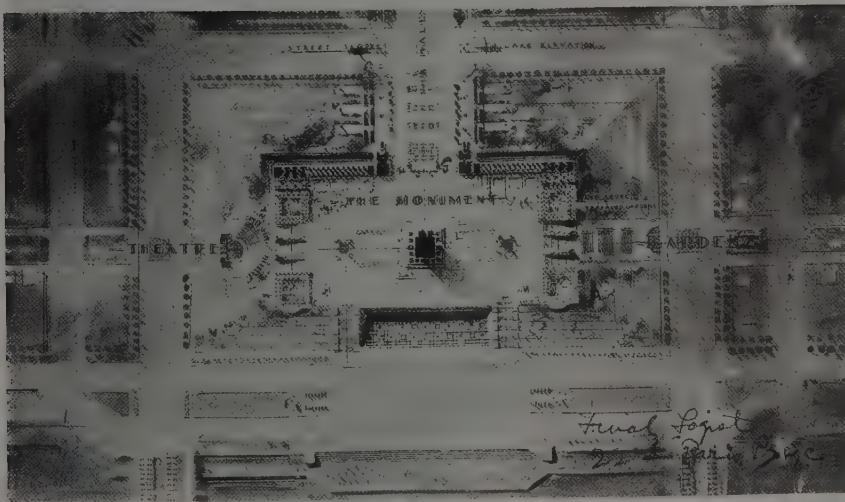
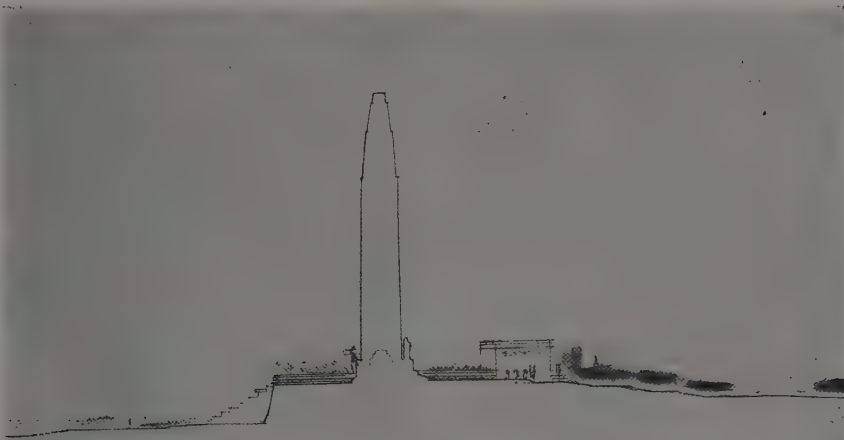
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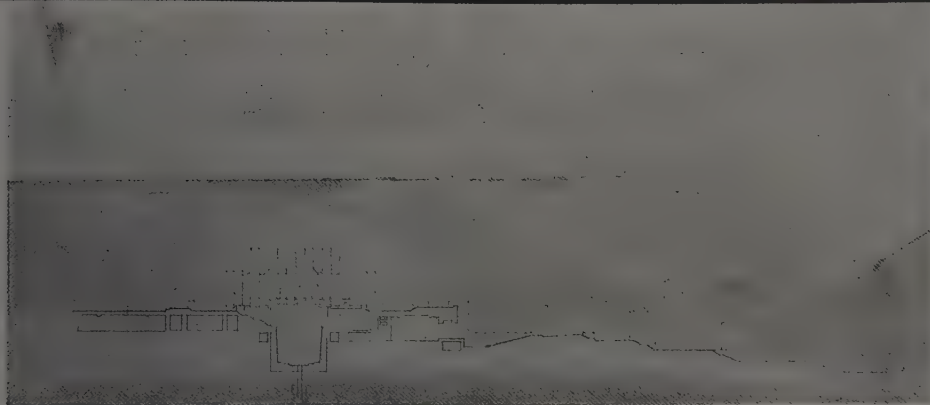
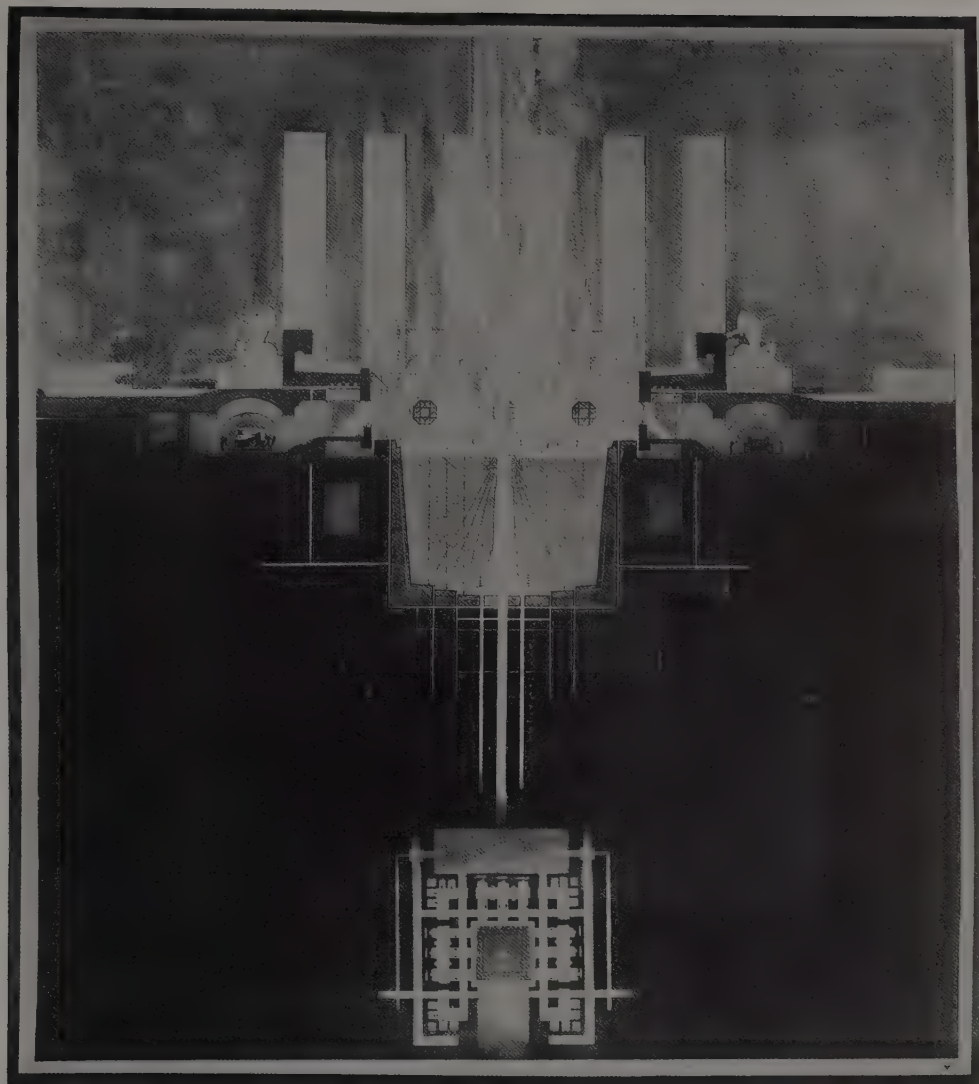
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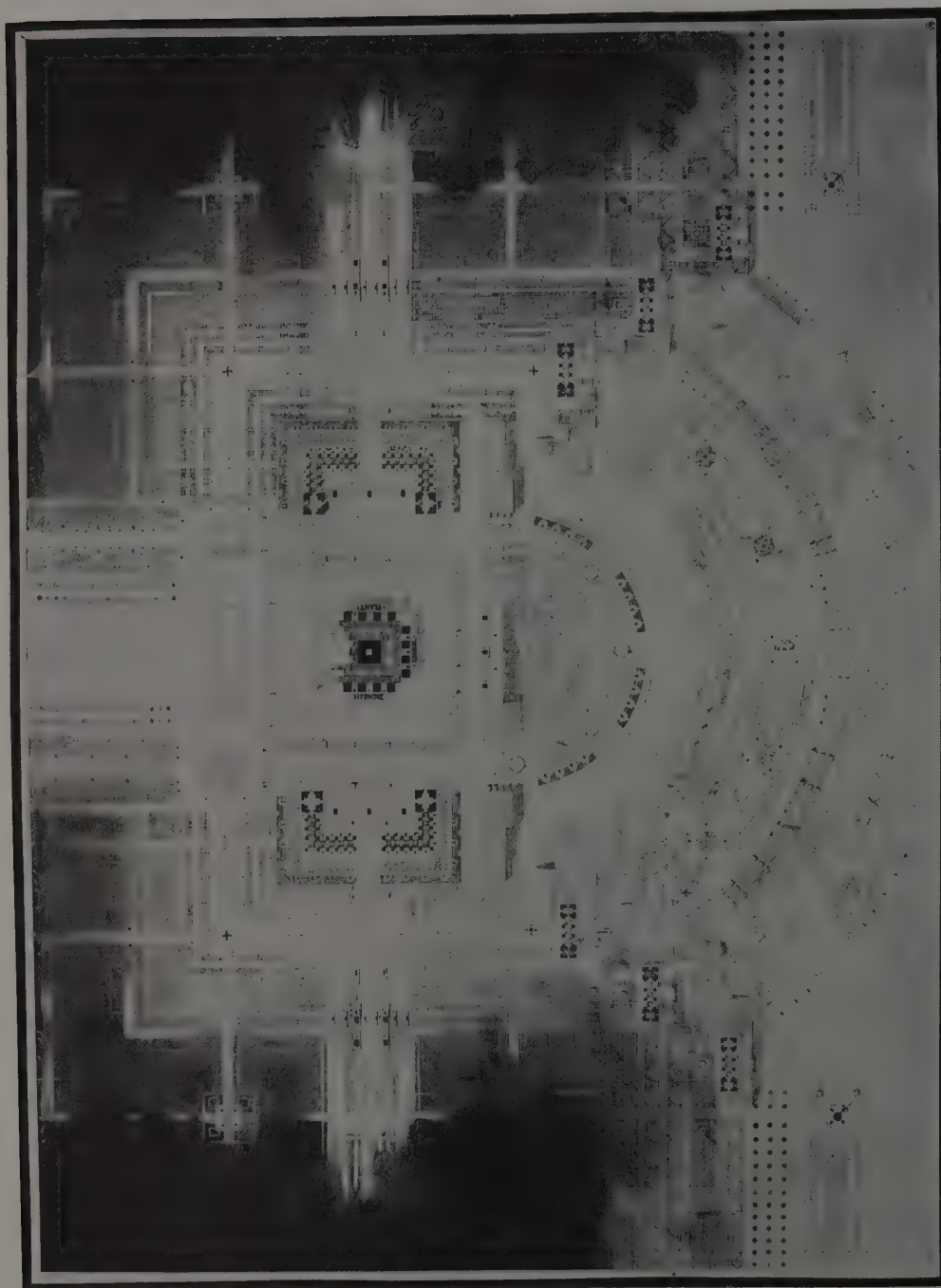
Second Medal—F. T. Ahlson, Yale University  
22ND PARIS PRIZE COMPETITION—"MEMORIAL TO THE SPIRIT OF THE WEST"





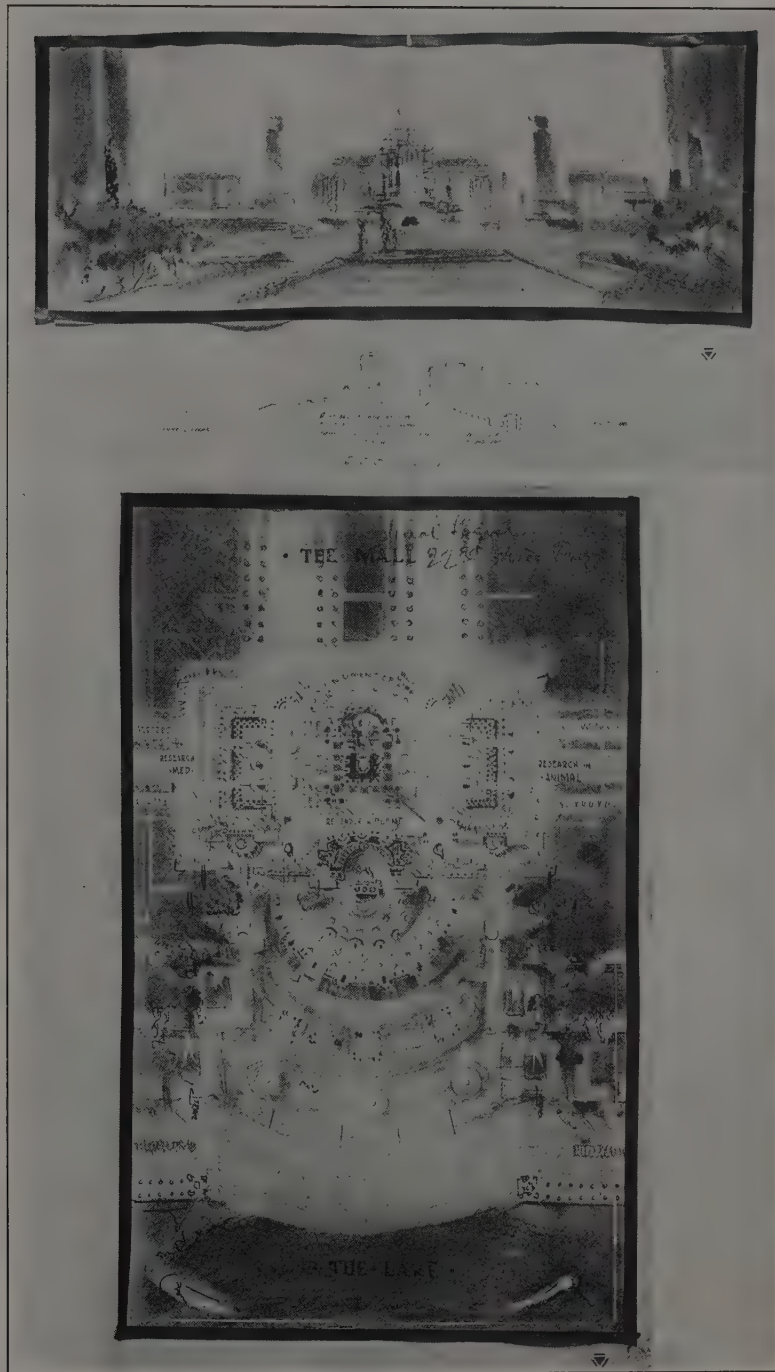
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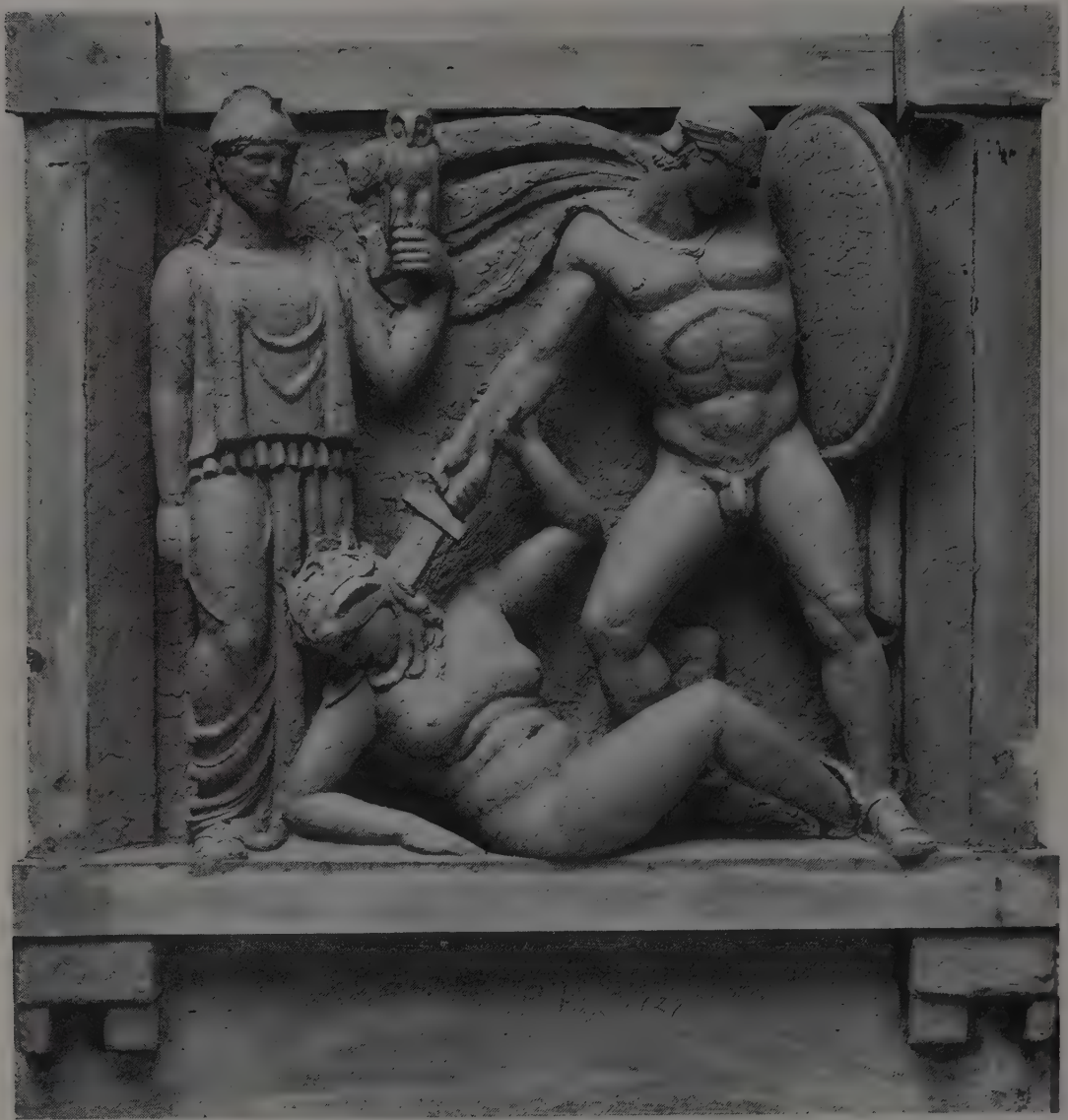
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Logeist—F. T. Ahlson, Yale University  
FINAL PRELIMINARY SKETCH FOR THE 22ND PARIS PRIZE COMPETITION  
“MEMORIAL TO THE SPIRIT OF THE WEST”





SIXTH PARIS PRIZE IN SCULPTURE, 1929

D. De Curtis, Beaux-Arts Institute of Design

SIXTH PARIS PRIZE IN SCULPTURE—"A METOPE"





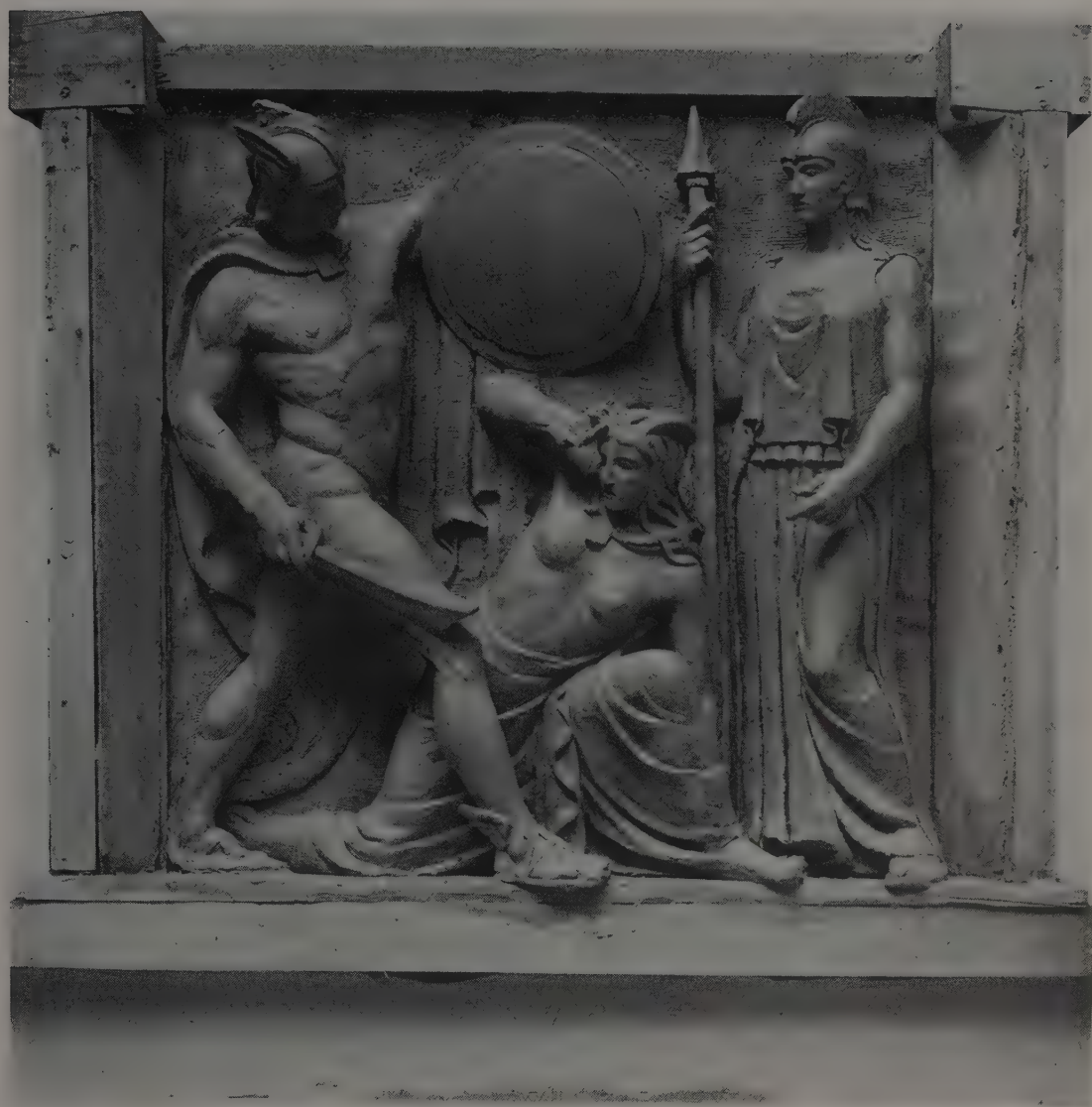
Silver Medal, Placed Second—A. Dal Pino, Beaux-Arts Institute of Design  
SIXTH PARIS PRIZE IN SCULPTURE—"A METOPE"





Bronze Medal, Placed Third—A. Cavallito, Beaux-Arts Institute of Design  
SIXTH PARIS PRIZE IN SCULPTURE—"A METOPÉ"





First Mention Placed, Placed Fourth—H. F. Silvers, Beaux-Arts Institute of Design  
SIXTH PARIS PRIZE IN SCULPTURE—"A METOPE"



**FIRST PRIZE**

Silver Medal—J. Bubenheimer, Beaux-Arts Institute of Design

ARCHITECTURAL ORNAMENT COMPETITION—"A CIRCULAR WINDOW GRILLE FOR A MAUSOLEUM"





SECOND PRIZE

Bronze Medal—W. Baetz, Beaux-Arts Institute of Design

ARCHITECTURAL ORNAMENT COMPETITION—"A CIRCULAR WINDOW GRILLE FOR A MAUSOLEUM"





Mention, Third Place—A. Santore, Beaux-Arts Institute of Design  
 ARCHITECTURAL ORNAMENT COMPETITION—"A CIRCULAR WINDOW GRILLE FOR A MAUSOLEUM"





Mention, Placed Fourth—M. Monteleone, Beaux-Arts Institute of Design  
ARCHITECTURAL ORNAMENT COMPETITION—"A CIRCULAR WINDOW GRILLE FOR A MAUSOLEUM"



## CALENDAR SCHOOL YEAR 1929-1930

## DEPARTMENT OF ARCHITECTURE

NO.	CLASS	PROBLEM	COMPETITION	EXERCISE EN LOGE 9 HRS. Programs Issued 1 p. m. by Correspondents	RENDU Delivery before 10 a. m. Exhibit Room, Post Office or Express Co.	JUDGMENT BY JURY OF AWARD (See Footnote for exhibitions)
1	A & B	I	†Archaeology Project.....	Sept. 21	Oct. 21	Nov. 26
2	A & B	I	†Interior Design.....	Sept. 21	Oct. 21	Nov. 12
3	A	I	†Project.....	Sept. 28	Oct. 28	Nov. 12
4	B	I	†Esquisse-Esquisse.....	Sept. 28	.....	Nov. 12
5		I	Analytique.....	Oct. 5	Nov. 11	Nov. 26
6	B	I	Project.....	Oct. 5	Nov. 11	Dec. 3
7	A	I	Esquisse-Esquisse.....	Oct. 5	.....	Nov. 12
8	A & B	II	Archaeology Project.....	Oct. 26	Dec. 2	Dec. 17
9	A & B	II	Interior Design.....	Oct. 26	Nov. 25	Dec. 3
10	A	II	Project.....	Nov. 2	Dec. 9	Dec. 17
11	B	II	Esquisse-Esquisse.....	Nov. 2	.....	Nov. 26
12	A	II	Emerson Prize.....	Nov. 16	Nov. 26	Dec. 17
13		II	Analytique.....	Nov. 23	Dec. 23	Jan. 7
14	B	II	Project.....	Nov. 23	Dec. 23	Jan. 14
15	A	II	Esquisse-Esquisse.....	Nov. 23	.....	Dec. 3
16	A & B	III	Archaeology Project Henry Adams Prize, A.I.A.....	Nov. 16	Dec. 30	Jan. 14
17	A & B	III	Interior Design.....	Dec. 7	Dec. 30	Jan. 7
18	A	III	Project.....	Dec. 14	Jan. 27	Feb. 4
19	B	III	Esquisse-Esquisse.....	Dec. 14	.....	Jan. 7
20		III	Analytique.....	Jan. 11	Feb. 17	Feb. 25
21	B	III	Project Scarab Fraternity Prize.....	Jan. 11	Feb. 17	Mar. 4
22	A	III	Esquisse-Esquisse.....	Jan. 11	.....	Feb. 4
23			‡23rd Paris Prize, 1st Preliminary.....	Jan. 18	.....	Jan. 30
24	A & B	IV	Archaeology Project.....	Jan. 4	Feb. 10	Feb. 25
25	A & B	IV	Interior Design.....	Jan. 4	Feb. 24	Mar. 4
26	A & B		*Warren Prize.....	Jan. 31	Feb. 3	Mar. 4
27	A	IV	Project.....	Feb. 8	Mar. 24	Apr. 1
28	B	IV	Esquisse-Esquisse Spiering Prize.....	Feb. 8	.....	Feb. 25
29		IV	Analytique.....	Mar. 1	Mar. 31	Apr. 8
30	B	IV	Project.....	Mar. 1	Mar. 31	Apr. 15
31	A	IV	Esquisse-Esquisse.....	Mar. 1	.....	Apr. 1
32			‡23rd Paris Prize, 2nd Preliminary.....	Feb. 21	Feb. 22	Mar. 6
33	A		Special Competition American Institute of Steel Construction.....	Feb. 15	Mar. 10	Apr. 1
34	A & B	V	Archaeology Project.....	Feb. 15	Mar. 17	Apr. 1
35	A & B	V	Interior Design.....	Mar. 8	Apr. 7	Apr. 15
36	B	V	Esquisse-Esquisse Solomon M. Delevie Prize.....	Mar. 22	.....	Apr. 8
37	A	V	Project Municipal Art Society of N. Y. Prize.....	Mar. 29	May 5	May 13
38		V	Analytique.....	Apr. 5	May 12	May 20
39	B	V	Project R. H. Howes Prize.....	Apr. 5	May 12	May 27
40	A	V	Esquisse-Esquisse Harry Allan Jacobs Prize.....	Apr. 5	.....	Apr. 15
41			‡23rd Paris Prize, Final Competition.....	Apr. 3	June 18	June 19
42	A & B	VI	Archaeology Project.....	Mar. 22	Apr. 28	May 13
43	A & B	VI	Interior Design Sherrill Whiton Prize.....	Apr. 19	May 19	May 27
44	A	VI	Project.....	May 10	Sept. 15	Sept. 23
45		VI	Analytique.....	May 17	Sept. 15	Sept. 23
46	B	VI	Project.....	May 17	Sept. 15	Sept. 23
			Silver Medal for most values in Class "B" Esquisse- Esquisse competitions awarded after judgment of American Group of the "Société des Architectes Di- plômés par le Gouvernement Français" prize awar- ded after judgment of.....			Apr. 8
						Sept. 23

†Schools of Architecture whose autumn terms commence after the dates for these competitions must apply in writing to the Committee on Architecture if they wish to hold the en loge at a different time.

RENDU: The date of rendu for competitions in Analytiques, Class "A" and Class "B" Projets, Archaeologies and Interior Design submitted by students enrolled in collegiate schools, is the Saturday preceding the date given in the calendar. The time of rendu on Saturday is to be determined by the Correspondent.

JUDGMENTS: The Judgments will be held at the Institute at 5 P. M. and 7:30 P. M.

EXHIBITIONS: Exhibitions will be held in the Institute on Wednesdays and Saturday following a judgment, from 9 A. M. to 8:30 P. M. excepting holidays.

\*WARREN PRIZE: Correspondents will issue the program for this competition at 5 P. M. The rules governing this competition will be found in the Circular of Information.

‡PARIS PRIZE: Full particulars of this competition will be found in "The Circular of Information Concerning the 23rd Paris Prize."